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ARTZ 251A.02: Sculpture I

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Sculpture 1

ARTZ 251A, Sec. 2, 34971, 3Hrs Credit Regular Spring Semester 2014

Instructor: Brad Allen, Associate Professor in Sculpture, bradley.allen@umontana.edu

Course Hours: MW 2-4 pm, Roll Call at 2:15 pm

Office Hours: T 1-2 pm

Class: Art Annex 123 Office: Art Annex 126 (inside studio)

Sculpture Division, School of Art, The University of Montana

See Moodle at the end of week #1 to find syllabus, slide lectures, calendar, etc.

No Required Texts. (Recommended texts on Sculpture): Sculpture Since 1945, 0-19-284205-6

Living Materials, A sculptor's Handbook, ISBN 0-520-06452-6

Course Catalog Description:

ARTZ 251A (ART 235A) Sculpture I 3 cr. Offered autumn and spring. Prereq., ARTZ 108A (ART 103A). Introduction to fundamental technical skills and new processes in various materials. Further development of the formal concerns within three-dimensional design. Issues of content and formal criticism as it relates to personal expression.

Course Outline

Welcome to the Sculpture Studio!

In the coming weeks we will engage the facets of sculpture that explore object-making in multiple materials. Sculpture is challenging because it requires designing art from every perceivable angle. This is different from 2-D work, which traditionally utilizes a picture plane as a frontal device. Sculpture can also be challenging because, in some cases, the materials you will work with bear the same malleability as 2-D mediums with the added element of spatial physicality. The tools you will be instructed to use can be dangerous, and require more attention and practice than some art making tools. So, why make sculpture at all?

Because sculpture is designed in the round, it exists in real space. It exists in our space. Because it takes up our space we have a special relationship to it. We understand it physically, perhaps before we understand it conceptually. It has a presence when done successfully. You sense it in the gallery like sensing the presence of another person. Sculpture bears an inherent substantiality. While it shares many design concerns with 2-D mediums, it is also quite different. So what makes sculpture successful?

The fundamental characteristics that you studied in three-dimensional design still apply. Those elemental lessons never change. Think of these elements not as hard rules to be followed, but instead as reference points to be considered when bringing an idea into form. When considering the objectives set out for you this semester, refer to your lists of terminology from 3-D design. Volume, Mass, Line, Contour, Plane, Balance, Void, Surface, Contrast, Scale, and Proportion are terms you will hear used daily in class, so review them! I will attach a list of terms to our Moodle page. Beyond this, we will be probing how each of you conceives ideas before material is altered. We will work to clear away all of the excess from your ideas to make sure they are as concise and potent as possible. We will gauge how each piece communicates your ideas in the form of critiques and exhibitions. The course will seek to bring an understanding of balance to each student regarding the use of conceptual and visual methods.

Regarding color: The sculpture you make can be any color. There are no limitations. Think about that prior to flatly coating your work with “Straight-From-the-Can-Blue”. Would you use an orange straight from the tube on a painting, or would you carefully mix colors to get the perfect hue? We all have the responsibility of choosing the right color for our sculptures, regardless of surface, scale, or material. Color should aid your concept, not be indifferent to it. It should be engrained in your initial designs.

Regarding material: We will be using many materials and processes. It is very important that you pay attention to the literature that will precede each lesson in the section pack. This will contain instructions on how to use all the materials and tools involved safely, as any hazards will be well documented. In turn we will go over all of this information prior to beginning each project. Each project pack will be logged online at the course Moodle page.

To serve our outline: We will engage in 4 objectives that present problems including: reductive sculpting, additive construction, modeling, tool usage, metal fabrication, surface finishing, and concept development. In doing so, we will have thorough class critiques, daily conversations, and mid-term grades. Keeping a sourcebook to record and present ideas is mandatory, as is bringing it to class. These drawings will be used to aid in our discussions. Each project pack will include an assessment worksheet that functions on 2 levels: It helps you understand exactly what elements of the assigned projects are being graded and at what percentages, and it serves as a document that you actually hand in at critique to be filled out by the instructor during assessment after your critique. The worksheets are handed back to give further specifics regarding your grade percentage for that assignment. Lists of artist names will be posted along with the section packs on Moodle to be researched in your own time to supplement the slide

lectures in class. Visiting Artist lectures and visits to the local galleries and museums will also serve our course objectives.

Assessment: Everyone learns differently, and moreover, we each prefer different methods of feedback. We will utilize several different approaches to assessment: Informal Group Discussions, One-on-One Critique with the instructor, Written Peer Critique, and the traditional Group Critique.

Evaluation & Grades: At the beginning of each section, you are given an objective to meet using a mixture of concept and form. Your solution to the problem will be assessed according to the worksheet included in each project pack (mentioned above). Each project is worth 100 points. Grades will be recorded for each of the 4 assigned projects. That is a total of 400 points for assigned projects. An additional 100 points will be given using an average of attendance, attitude, and shop hour usage. This portion of my grading process is tracked by notation in my grade book in reference to, not only attendance, but also class disruption, prolonged outward negativity, and unwillingness to engage in course discussions. The most possible points you can receive in this course = 500. In large, assessment will hinge on overall good design, work ethic, and thoughtful ideas. You may follow Moodle to assess standing and direction, as well as follow up on lectures. My goal regarding evaluation is to have zero confusion when a student receives their final grades for the course. You may miss 3 class periods without affecting your grade; however, you are 100 percent responsible for filling in any information gap caused by your absence. In other words, I will not repeat entire lectures or demonstrations for any one student. With all cases of excused absences you are responsible for seeking me out during posted office hours to discuss missed materials. On the occasion of missing your 4th class period with unexcused absence, your final grade will be lowered one letter grade, and so on for each absence thereafter. Anyone arriving after 2:15 will be recorded as absent. No need to explain your situation and further disrupt the beginning of our class. If there is a true emergency that set you back that morning, see me after class.

Sourcebooks: The process of making art is directly related to the process of seeing. Your sourcebooks/sketchbooks should be representative of the type of seeing that is necessary or important to your art. In other words, research can be visual as well as analytical and philosophical. Your sourcebooks could contain drawings, quotes, photographs, labels, other books, paintings, prints, small sculptures, ideas, coordinates, and/or words. We are making a conscious decision not to call these "sketchbooks", as that thinking leans towards drawing as the primary research tool, when in fact, drawing is only one of many possible ways to prepare your ideas into trial outcomes.

These will not be collected during the semester but will be required to aid conversations at the beginning of each project. If in conversation with me, I ask to see drawings of what you are verbally describing and you do not have them, points may be deducted from your 100-point project grade.

Required “studio time” outside of class time per week: 5 hours outside of class time each week are required to do well in this course. That is the equivalent of one open shop session. Studio access will be granted outside of Open Shop times and before midnight daily, so get your Griz Cards up-to-date and available.

Sculpture shop hours: The Sculpture Division studio contains many potentially hazardous tools and materials within. The addition of the new swipe card system will allow us to keep the facility open until a specified time each night, at which point the doors will lock and those inside can work as long as they can do so safely and orderly.

School-wide Health and Safety Concerns:

1. No creatures or children will be allowed in studios during class time or open studio times.
2. No food or open beverage containers will be allowed in Art Department facilities when art making is in progress
3. Pick-up of all artwork and sourcebooks must take place prior to class final. Pieces remaining after this time will be discarded. Artwork also may not be left in the Art Office or Off Center Gallery.
4. Before students use any power tools or equipment he/she must complete the safety seminar, which will be given at the beginning of the semester.
Access to specialized equipment and tools will be addressed on an individual basis.
5. Should anyone have special needs that require attention, please do not hesitate to inform your faculty member at the beginning of the course, or as soon as these needs arise. In addition to the safety seminar, there is a woodshop tool safety and usage summary sheet, and a general sculpture shop rules list that will accompany this syllabus on the blog.

Studio Safety Requirements, Studio Access, and Studio Operation Policy:

There will be an addendum to this syllabus that outlines how the studio is to be accessed and used. Much has changed since last semester, keep this addendum where you can access it frequently.

Emergency Phone Numbers:

Campus Emergency	4000
Missoula City Emergency	9-911
Campus security	6131
General Facility Emergency	4181 or 5749

Phone located by entrance on wall. Dial 9 for local number, thus 9-911 for Emergency.

First Aid cabinet located by entrance under red cross.

Academic Misconduct and the Student Conduct Code. All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at <http://life.umt.edu/VPSA/name/StudentConductCode>

In addition to the in-class safety lectures, there is a Material Safety and Data Sheet folder near the entry to the studio on the South wall. Please search through these lists of chemicals if you have any respiratory or allergic conditions.